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ABSTRACT

A solution developed to correct the lack of cultural experiences for rural children in art, drama, dance and music is evaluated in this final project report. A summary of findings lists the number of school programs and their budgets. The nature and number of subjects and activities employed in attacking the problem are briefly described. The emphasis on student participation and interest is evaluated from tables giving pretest and posttest responses to rating scales administered to students. A difference in behavior patterns is discernible in favor of the group involved in the project. The data received from a family questionnaire indicates approval of the existing programs. The outcome of continued and expanded programs in most schools seems partially due to successful efforts to keep costs low. Modifications of the original project plans and recommendations for other areas with similar needs are noted. Specific requirements for the most successful implementation of this type of project are discussed. (KSM)

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FINAL PROJECT REPORT

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A Coordinated Fine Arts Program in a Rural Setting

S.E.D. NO. 607

Prepared and Submitted by Livingston-Steuben-Wyoming Board of Cooperative Educational Services.

Leicester, New York 14481

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Summary of Findings

The results of the program are represented by the table below. The following schools checked the following programs, after which a budget was prepared for each school for approval; first ECSD State Aid, then to the schools. It was approved for aid in February. Variations in budget represent the number of pupils in the String Program and a full day of dance for Dansville.

	Dance	Drama	Art	Strings	Budget
Avon	X	X	X	X	$3420
Caledonia-Mumford	X	X	X	X	3350
Dansville	X	X	X	X	4000
Keshequa	X	X	X	X	3180
Geneseo	X	X	X	X	3450
Letchworth		X			1030
Livonia	X	X	X	X	3450
Mt. Morris	X	X		X	2660
Perry	X	X	X	X	3240
Warsaw	X	X	X	X	3210
Wayland		X(At Shakespeare)			1030
Zoar					2070

Total Budget, including salary of Coordinator--$35,140

In March, however, when the State Budget was put, many schools cut there programs drastically, while several kept them as above.

Statement of the Problem

The purpose of requesting funds for this project was to search for a workable solution to correct the lack of cultural experiences for rural children in the Arts, Drama, Dance, Music, and Art. This problem was long apparent in the area, but was first publicly voiced at a local Council of the Arts meeting attended by several educators, including the director of the Fine Arts Division of the State University College of Arts and Science at Geneseo.

Local resources were available to help solve the problem. An obvious need, once funds were obtained, was a person to coordinate the enrichment

programs that the College could offer. The immediate problem was, however, to develop specific programs in each of the Arts, that would go beyond the usual "enrichment" programs (e.g., assembly programs, field trips to museums, etc.).

The major objectives were: (1) to develop programs in which students themselves, could participate; (2) to observe a change in their behavior, understanding, and appreciation of the Arts as a result of the program; and (3) to develop a program the cost of which would not exceed what could reasonably be assumed by the participating schools.

Attacking the Problem

The Number and Nature of Subjects. In Art, twenty-five programs were offered in the various media (Jewelry, Product Design, Sculpture, Ceramics, Silk Screen, Watercolor, Pencil Sketching, and Art History). A total of 670 Junior and Senior High School Students and twenty-six teachers (in the Elementary Art Program) participated. In Dance, 440 sessions were given (ranging in length from 2-½ hours), involving 3,040 primary students. In Drama, 1596 students, ranging from grades nine through twelve, participated. And in the Music Program, 255 students in the 4th, 5th, and 6th grades participated.

The Activities Employed. In Art, in order to provide a means whereby art specialists could be introduced into the classroom over a period of time, teachers were asked to identify an area which they had not taught, but one which they would like to teach if they felt more competent. Art specialists in that specific medium were located, and met with the Coordinator and teacher in a planning session. The ensuing art programs served as in-service training for the teachers, as well as offering an opportunity to meet and work with a professional artist. In all programs (except Graphic

Arts and Product Design, taught by an R.I.T. staff member), students had at least one session using the Art facilities at the College (Geneseo). Programs were offered in the following media: ceramics, sculpture, watercolor, jewelry, silk screen, product design, and graphic arts.

In Dance, to introduce an experimental program for primary grade children in selected schools, programs in creative dance were introduced into two schools during the pilot program in the Fall of 1968, and were met with sufficient enthusiasm to expand the programs over the three-year period. Classes were taught by student dancers and two professional dancers and took place during the scheduled physical education period with the cooperation and attendance of the physical education teachers and occasionally the classroom teachers.

In Drama, the objectives for the drama program were: (1) to provide high school students with opportunities to observe and to participate in specific theatrical productions; (2) to relate the English course readings to live drama; and (3) to enable them to evaluate theatre in artistic terms. To bring about these objectives, five actors, two student technicians, and the College director spent half-days, for three weeks, in the schools, teaching "Macbeth"(first year), "Romeo and Juliet" (second year), and "A Man for All Seasons" (third year). Traditionally taught as literature, this project presented it as drama with scenes acted out in the classroom and video tapes of the scenes of student actors for the purpose of self-analysis. The culmination of the program was usually the presentation of the play for the community.

In Music, to provide small ensemble experiences for the more proficient performers and to bring them into contact with other student performers in the area, twelve string students who had already benefitted from instruction were identified and formed into a string ensemble (which

later formed the nucleus of an all-school symphony of strings). Demonstrations and recitals were held in the Fall of 1968 and the Spring of 1969, 1970, and 1971. Also, the faculty of the Eastman School of Music held an eight-session workshop at the College for the benefit of the school music teachers. The subjects covered were: the Tanglewood Symposium, the Carl Orff Method, a Suzuki demonstration, the Kodaly approach, an address given by Dr Samuel Adler (a noted composer on the Eastman faculty), and clinics in both band and chorus.

Collection of Data. All of the students involved in the Drama and Art programs were administered the Fine Arts Involvement Scale prior to the beginning of the program and again after the program was completed. Similarly, the Primary Form of the Music Involvement Scale was used to measure attitude change as a function of experiencing the programs in music.

For the first two years of the project, the Dance program was evaluated by a three-member team from the College (Geneseo). This evaluation team, all unfamiliar with the field of dance, developed a rating scale composed of a number of different behaviors with a continuum of five points. This scale was devised to observe and evaluate changes between a pre- and post-lesson in dance. The following behaviors were observed: movement to rhythm, listening to rhythm, response to beat, free response to beat, gracefulness of movement, coordination in dance, following directions, enthusiasm to program, and ability to interpret a given idea. A control group receiving little or no instruction was used as a pre lesson comparison group.

Analyzing the Data

Hypothesis in Terms of Objectives. The overall objective of this project was to introduce programs by which twelve rural school districts, under a B.O.C.E.S., could solve the inequities existing between the availability of opportunities to children in metropolitan areas such as Rochester, and the availability of these opportunities to rural children. To do this the Fine Arts Coordinator set out to stimulate artistic interest among students and the adult population in the region to be served. To assess public and school support of this project, questionnaires were sent out to families in the areas involved. Responses were used to indicate the existence of public support (and therefore, the program's success):

School	Number Sent Out	Returns	Families	School Support Yes	School Support Against
Avon	1467	210	179	150	30
Caledonia-Mumford	1010	214	190	142	35
Dansville	2471	485	370	225	52
Geneseo-E.G.	608	41	37	27	10
Holcomb	469	96	82	66	12
Keshequa	1213	122	106	86	14
Letchworth	1839	297	236	178	45
Livonia	2037	327	275	219	31
Mt. Morris	966	122	104	73	25
Perry	1726	416	347	232	44
Warsaw	1484	102	94	69	18
Wayland	1703	263	241	200	21
York	1252	137	116	90	16

The responses seem to indicate an approval of the continuation of such a program in those schools.

Techniques Used to Handle Data. Along with the questionnaire used to assess parental and school support, as well as the rating scale used to evaluate the Drama program, analyses were also made on the Music, Dance, Art, and Drama programs. These data were analyzed by calculating Chi-square values for each of the sexes for each of the items in the Fine Arts Music Involvement Scales (between pretests and posttests). The Chi-square formula for missing observations was used. The level for the rejection of the null hypothesis (i.e., no differences in attitude between pretests and posttests) was set at 0.05.

Findings

Immediate. Analyzing the data received from the two administrations (pretests and posttests) of the Fine Arts Involvement Scales, the following information was obtained:

Table: Items significant at the 0.05 level or better for the Chi-square test between pretest and posttest responses to the Fine Arts Involvement Scale. (Year 1)

School	Year	N	Field	Significant Items
Caledonia-Dunford	1	63	Drama	1,4,9,11,18,30,36
Jasper	1	75	Drama	1,4,11,30,36
Mt. Morris	1	31	Drama	1,4,9,18,36
Avon	1	30	Drama	1,4,9,11,18
Lima	1	25	Drama	No differences
Caledonia-Dunford	1	22	Product-Design	16,22,38,42,54
Geneseo	1	10	Ceramics	3,15,25
Geneseo-Perry vs. Avon	1	16-12	Ceramics	2,3,15
Perry	1	21	Sculpture	8,30,37
Lima	1	8	Jewelry Design	16,42,51
Dansville	1	25	Watercolor	33,41,44,45,53,56
York	1	14	Watercolor	22,33,41,45
Jasper	1	10	Silkscreen	28,32,34,51

Table: Items significant at the 0.05 level or better for the Chi-square test between pretest and posttest responses to the Fine Arts Involvement Scale. (Years 2 and 3)

School	Year	N	Field	Significant Items
Keshequa	2	66	Drama	11
Livonia	2	91	Drama	1
York	2	153	Drama	4,9,30,36
Letchworth	2	111	Drama	1,4,18,30,36
Dansville	2	34	Ceramics I	3,24
Dansville	2	7	Ceramics II	No differences
Livonia	2	6	Ceramics	No differences
Geneseo	2	6	Sculpture	No differences
Keshequa	2	36	Watercolor	No differences
Perry	2	22	Watercolor	No differences
Warsaw	2	11	Watercolor	No differences
Avon	3	12	Silkscreen	No differences
Perry	3	135	Drama	11,18,30
Warsaw	3	24	Drama	9
Caledonia-Mumford	3	52	Drama	1
Geneseo	3	43	Drama	11
Dansville	3	270	Posttests Missing	

All items listed in the preceding tables (pages 6 and 7) indicate sufficient change in behavior to be significant at the 0.05 level for each field (e.g., Dance, Drama, etc.) observed. The changes observed were all positive in nature.

It must be noted that due to the loss of posttest data, attitude change as measured by the Fine Arts Involvement Scale is not presented for the Drama program at Dansville for the 1970-71 year.

Analyzing the data received from the two administrations (pre- and post-tests) of the Music Involvement Scale, no measurable statistically significant shift on any of the twenty items was found during the first year of the project. Upon further inspection, it was noted that responses were scored favorably on the pretest, and likewise on the posttest, which might explain the inability of items to reach statistical significance.

Utilizing the rating scale devised by the Dance program's evaluation team, a readily noticeable difference in the behavior patterns of the

instructed group and the control group was observed in the first year of the program. For the second year progra , the students used in the control groups (unfortunately with respect to this program) had been receiving instruction from their Physical Education teacher. This factor was not made known to the evaluation team until the end of the observation. As a consequence, the comparison was difficult. The evaluation, did, however, note a difference in the behavior patterns of the children in the two groups (in favor of the group involved with this program).

Related to Total Project Costs. The program made a definite impact on teachers, students, and administrators in this area, and part of it will be continued in spite of reduced educational aid.

Total project costs over a three year period amounted to approximately $112,000.00, including evaluation. Relative to the very large number of professional educators involved, and the number of schools, the cost would appear to be very low. This is in a large part due to the contributions made by the State University College at Geneseo and should serve as an example for greater participation in local education in the Arts by other colleges.

Outcomes

The position of coordinator and the four components of this project were approved in February 1970 (see Table on page 1) by the twelve schools involved in this project. The budget was approved for B.O.C.E.S. State Aid, and tentatively approved by local school boards pending legislative action on state Aid.

Without increases in State Aid, and the resultant necessity of eliminating some staff members, several schools cancelled their programs.

the project coordinator developed alternate proposals for Drama and the String program, the two that could possibly be maintained without the position of coordinator (which would substantially reduce the cost). The Drama program will be contracted to the College with the Director of Fine Arts supervising expenditures. The B.O.C.E.S. will employ the String Program Director for three days a week for the school year.

At present, three schools have signed up for Drama at a cost of $1039.00 each for three weeks, and one school for two weeks at a cost of $739.00. Seven schools have signed up for String instruction, four at a cost of $75.00 per pupil per year for in-school instruction, and three for Saturday, large groups instruction at $35.00 per pupil. B.O.C.E.S. will employ a String Director for three days.

In the Art Program, a Genesee Art Teacher, because of proximity, has expanded the original idea to request quarterly programs at the College, and will continue to press independently of B.O.C.E.S. for this. Several other Art teachers will do the same. In other areas, art teachers have expanded their own teaching curricula because of the program.

In Dance, the Perry Central School Board voted to continue the Dance Program two hours a week for twenty weeks, using college student instructors in addition to the other programs listed above.

In the Drama Program, Caledonia-Mumford is introducing a credit course in theatre (1971-72), Letchworth (no stage) produced its first play in ten years (1970-71), Keshequa and York Central School established Drama Clubs immediately following the Title III program, a request from Herkimer County B.O.C.E.S. to have our Drama program was made (1971-72), there has been an increased attendance by elementary and high school students at College programs, and the formation of a post-graduate touring company by

ensembles to tour other area schools was proposed.

In Music, the establishment of string instruction for eight schools which previously had no provision for such instruction was made, and a growth was observed from the beginning, from twelve students who had had previous instruction, to 131 enrolled for 1971-72.

Modifications

In the Art Program, of twenty-five programs given, one, at Letchworth Central School (at their own request) was an "in-service" program for twenty-six elementary teachers (instead of students) because they had no elementary art teacher. Also, the addition of art exhibits, both student (a travelling all-school exhibit), and work of the specialist teaching in a specific school was introduced.

In the Dance Program, the teaching of classroom teachers in Dance workshops after school was discontinued after the pilot program, because Dance was expanded to so many schools that there was insufficient time for the very few professional and qualified college student dancers available to teach.

In the Drama Program, there were no changes in the overall plan, except the number involved in the touring group. Originally, there were five actors and one technician; an additional technician was added for the three years, and two more actors the third year.

In the Music Program, the original plan to develop small ensembles was dropped, since only two band teachers responded with the names of two students who would be interested in private lessons; and the greatest need appeared to be in developing the string program.

Recommendations for Others With Similar Needs

1. The needs of the district should be discussed by the N.D.E.A. superintendent with Administrators, and they, in turn, with curriculum coordinators and staff members in the Arts, for their suggestions.

2. In planning for such programs, schools should remember that while half-day enrichment programs such as plays, musical ensembles, etc., are highly desirable, they will not have the lasting educational value of programs in which students participate over a period of time.

3. A Coordinator is a necessity. (Full time, if N.D.E.A.-approved, and a part-time secretary would greatly facilitate communications.)

4. A staff member from each participating school should be appointed to work with the Coordinator.

Requirements for Most Successful Implementation of Projects

1. The "climate" of interest in the school or schools should be such that it is ready for educational change.

2. For a N.D.E.A. district, a full time coordinator should be hired with education in at least one of the Arts and several years prior experience in public schools.

3. All faculty members, whether participating or not, should be informed of the program, its needs, and the objectives.

Specifically, in Art, the program should fulfill definite needs of students and teachers. In Dance, the cooperation of the children of the Physical Education Department, as well as the elementary administrators is imperative. In Drama, the drama presentation must be with the advice and consent of the majority of the English and/or Drama teachers, in advance. In Music, the success of a N.D.E.A. operated string program depends entirely on the choice of a Director who must have had previous successful

experience teaching strings to young children; and must be dedicated to the concept of building an "all-school" orchestra. Also, centrally located music facilities (school or college) available for an entire Saturday are a requirement.